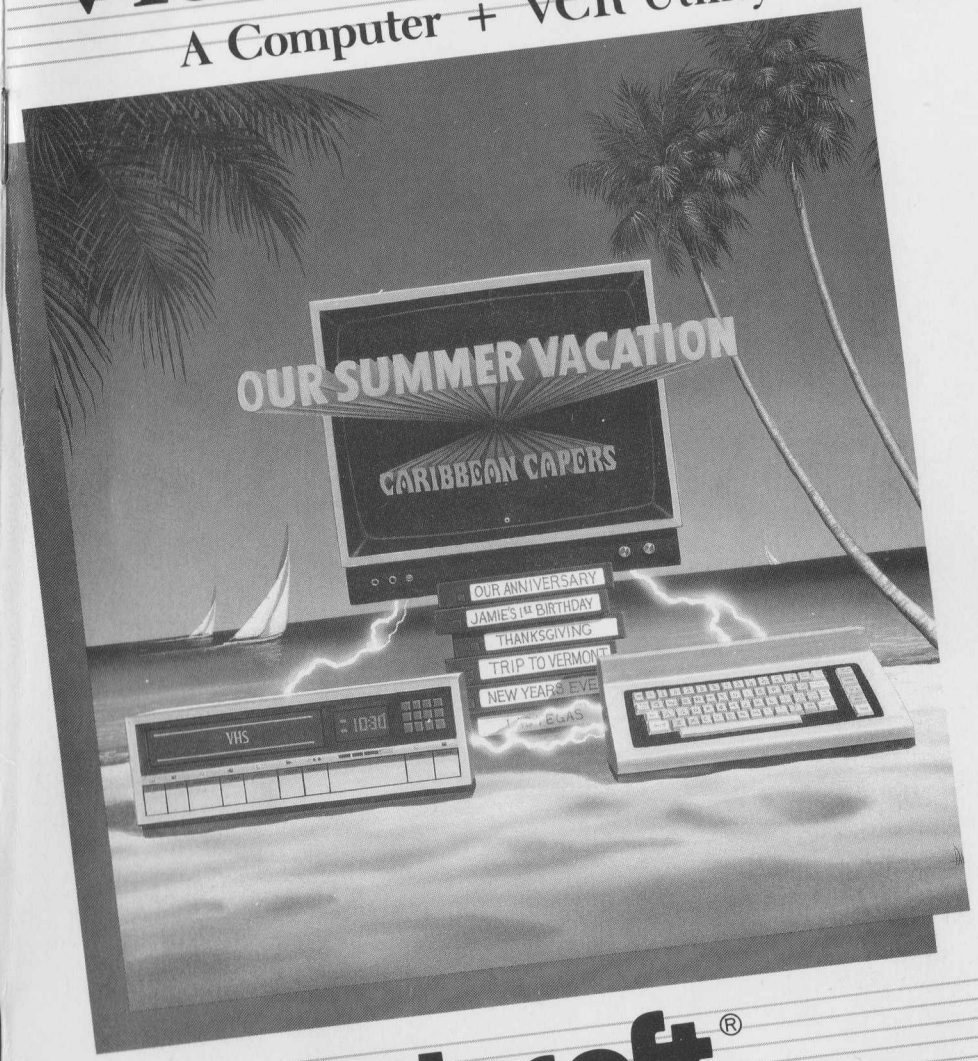
Video Title Shop

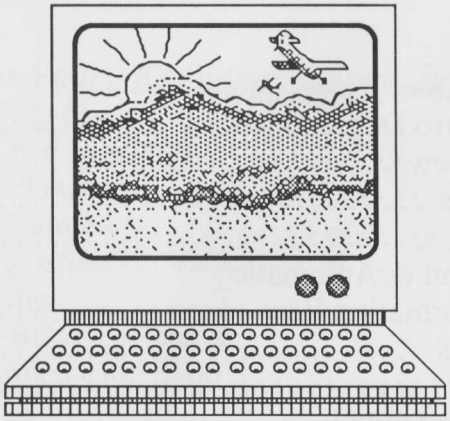
A Computer + VCR Utility



Datasoft®

FOR THE COMMODORE 64/128

Video Title Shop™



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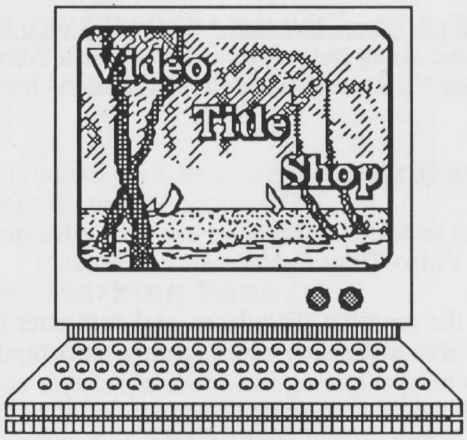


INTRODUCTION

Requirements

- **Video Title Shop** software
- C64/128™ Computer
- 1541 or 1571 disk drive
- TV or Monitor
- Joystick
- Blank 5 1/4" disks
- VCR
- Videotape
- Quick-Reference Lists
- Dry-erase marking Pen (optional)

Instruction Manual Layout

Introduction: *Overview*
This section covers what's required to use **Video Title Shop**; talks about the manual; and gives a few user hints.

Chapter One: *Video Titler*
This section goes into detail on how to use the **Video Titler** software; watching and learning from the Demonstration; and how to combine **MicroPainter Plus** with **Video Titler**.

Chapter Two: *MicroPainter Plus*
This section describes how to use the **MicroPainterPlus** graphics program included with the **Video Title Shop** package.

Chapter Three: *Setting Up Your Equipment*
This section discusses how to connect your Computer, VCR, and TV or Monitor together.

Chapter Four: *Recording, Editing, And Using Video Title Shop*
This section talks about putting your **Video Title Shop** creations on tape; using one or two VCRs; and business applications for the program.

Formatting Disks

Data disks must be formatted *before* you save Files (text/graphics). Do this before loading Video Titler or MicroPainter Plus:

1) Turn on the monitor, disk drive, and computer (with C-128, hold down Commodore Key while turning on computer).

2) Insert a blank disk into the drive.

3) When READY appears on the Screen, type: **OPEN15,8,15,"NØ:NAME,XX":LOAD"$",8** (don't leave spaces; type the command the way it appears here).

IMPORTANT: To avoid problems, *NEVER* leave the **SHIFT LOCK** Key depressed while using **Video Title Shop**!

Copying Disks

To prevent accidental loss of data, use a standard copy program to back up your data and graphics disks.

Loading Video Titler & MicroPainter Plus

Video Titler and **MicroPainter Plus** are on the same side of the **Video Title Shop** disk.

1) Turn off computer and connect Joystick to Port Two.

2) Turn on Monitor or TV, disk drive, and computer (with C-128, hold down Commodore Key while turning on computer).

3) Insert **Video Title Shop** disk into the drive and close the door.

4) When *READY* appears on the Screen, type **LOAD "*",8,1** and press **RETURN**.

5) You're asked to hit the **SPACEBAR** if you want **MicroPainter Plus**. If you want **Video Titler** instead, don't press anything. A few moments later, **Video Titler** loads. Leave the disk inserted while you're working.

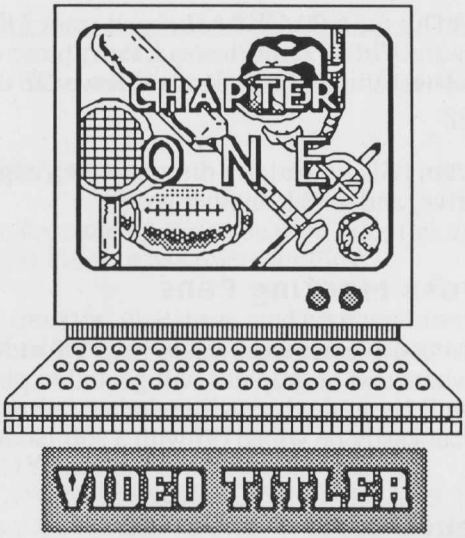
NOTE: If program fails to load, try disconnecting any peripherals (except the disk drive) and give it another go.

Using Dry-Erase Marking Pens

We recommend using dry-erase markers on your TV or Monitor. You can use these to plot where text or graphics will go and to plan which **Video Title Shop** tools will be used where. Remember, use dry-erase markers only! Their inks can easily be wiped off with a soft cloth.

Quick Reference Lists

This package comes with handy Quick-Reference Lists for **Video Titler** and **MicroPainter Plus**.



Video Titler is an excellent software program that lets you:

- Create an endless array of Title Effects
- Scroll text up, down, or across the Screen
- Fizzle one Screen into another
- Move one Screen over, under, and against another
- Combine text and graphics Effects
- And more....

NOTE: Video Titler can be used in conjunction with paint programs other than **MicroPainter Plus** (Paint Magic, KoalaPainter, Micro Illustrator, and Quickdraw); however, only **MicroPainter Plus** has been specifically designed to work with **Video Titler**. You'll find out why in the following pages.

The Intro Demonstrations

IMPORTANT: To ensure that you never erase the Demos, write-protect the program disk!

Video Title Shop was designed to be friendly *and* flexible. In the flexible department, you have text and graphics software that can be combined in dozens of flashy, intricate, visually appealing ways. Because there are so many possibilities, we thought you should see a bit of **Video Title Shop** in action (a picture's worth a thousand pages of documentation and all that).

To run the Intro Demos:

A. Load **Video Titler** (refer to page 2 of the manual).

B. After **Video Titler** has loaded and you've been entertained by the software's legal screen, hold down the Commodore Key (C) and press the letter **L**. An Information Bar appears at the top of the screen. Using the Cursor Keys or the Joystick, select **Sequence**, then press **RUN-STOP** twice. A list of files appears under **Sequence**. Again using the Cursor Keys, select **Intro Demo** and press **RUN-STOP** (**Demo Part 2** is selected the same way). Now grab the kids and the popcorn, and watch! Play the Demos several times to get fully acquainted with the program's potential.

The Demos can be used to practice your own Titling skills. You can also step through each Page (use the Plus and Minus Keys) to see how each Demo Effect was set up. Study the Quick-Reference List and the Manual as you play with the Demos (and don't worry; as long as you don't SAVE these experiments, the original will always be there).

C. When you're ready to begin your own Title Sequence, follow the Load instructions {16}. Refer to "The Tasks Explained OR Getting Your Hands Dirty," trying each option as you read along.

D. For a quick look at how the **Video Titler** works, browse through the "Overview" and "Getting Started" sections of this manual.

Overview

Here's a brief description of topics covered on the next few pages:

- **Objects:** Areas where text and Effects are made.
- **Tasks & Selections:** Procedures for creating text and Effects.
- **Optional & Automatic Information Bars:** On-screen facts to help you use Tasks & Selections.
- **Screen:** Your computer screen (there's more to this than meets the eye).
- **Page:** The work area where Objects and graphics are turned into Effects (a Page is considerably larger than the computer screen).

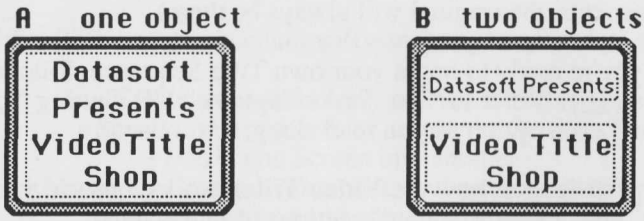
You'll find a few curious terms (like fonts, Pens, etc.) used in the following topics. Don't worry about them; they'll be explained later.

Objects

If you've used Word Processors, you'll find that many Tasks needed to create text in **Video Titler** are already familiar. Text is written and edited in Objects. Objects appear as boxes on the Screen (these boxes won't sneak onto your videotape; they only show up while editing). Objects are dragged around the Page via Cursor Keys or a Joystick.

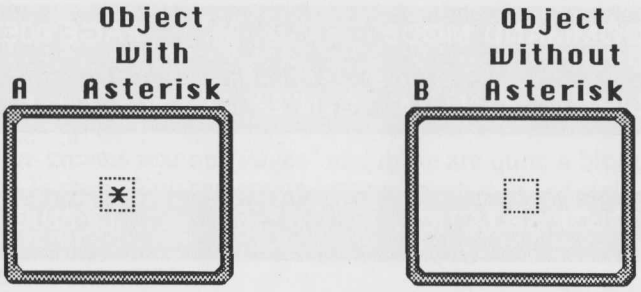
IMPORTANT: An Object can have only one font, color, and Pen. If the text you're devising needs several fonts, colors, and Pens, this requires (you guessed it) several Objects.

Let's look at some Examples. If we want all the text on a Page to be one font and color, only one Object is needed (Example **A**). But, if we want a jazzier Page with different fonts and colors, we'll need more Objects (two Objects are needed in Example **B** because two fonts are used).



Video Titler automatically creates an Object whenever you start a New Page (Pages will be explained soon). Since at least one character or space is needed for an Object, an "*" is inserted for you. Chances are you'll never need an "*" plunked in the middle of the Page, so replace it with text or a blank space (we'll tell you how to do this in a bit). Use the blank space if you don't want text over a Canvas (a graphic background). When you videotape a Canvas with blank Objects, only the artwork is recorded.

The next Example shows a Page with an asterisk (**A**) and the same Page after the asterisk is replaced with a blank (**B**). You can't get rid of all Objects; the program won't let you!



Tasks & Selections

Getting results from **Video Titler** means performing certain Tasks. Many features (like making a New Object) need only one Task. Others, like text justification, need not only a Task but a few additional Selections (choices one might call "sub-Tasks") performed, too. A complete Example is given under "Optional & Automatic Information Bars."

Optional & Automatic Information Bars

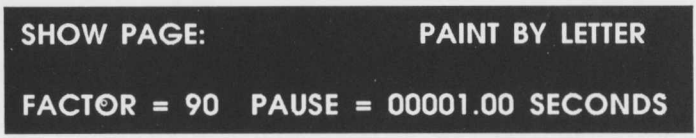
Video Titler uses two Bars of Information which appear at the top of the Screen: Optional and Automatic. Optional Bars display general info like what Page you're on or what font's being used (see Example **A** on the next page). If you don't need (or want) to know such things, turn the Optional Bar off.

EXAMPLE A: In Example **A** (see next page), **COMMAND MODE** simply means "What Effect-creating mode will you be using next?" **PAGE** shows which Page you're on. **BLACK** shows that you're currently typing in that color (there are 16 colors available). **PEN** denotes what Pen you're now typing with (there are 4 available). **CENTER** shows how the text will be placed in the Object (justified Left, Center, or Right). And **FONT** shows what character style you're typing in (there are several).

A

B

C



As mentioned above, certain Tasks have Selections (see **B** and **C** above). In these cases, Automatic Information Bars appear when the Task is pressed so the Selections can be seen and used (all Selections require using the Up/Down Cursor Key or a Joystick). Each Selection and most Tasks are "accepted" by pressing **RUN-STOP**.

EXAMPLE B: In Example **B**, **COLOR SELECTION** is the Task. Pressing **RUN-STOP** accepts the Task; this tells **Video Titler** we want to pick a color. To choose that color, we must specifically make a "Selection" from the 16 available colors. We can move through the colors using the Up/Down Cursor Keys or a Joystick (LT BLUE is the Selection here). Pressing **RUN-STOP** (or the Joystick Button) accepts the Selection. If we don't press **RUN-STOP** after the Task, we won't be able to select a color.

EXAMPLE C: In Example **C**, **SHOW PAGE** is the Task. There are several Show Page Selections; the Up/Down Cursor Key or a Joystick are used to move through them. After choosing the Selection we fancy (**PAINT BY LETTER**, in this case), we press **RUN-STOP**. This automatically moves us to the next Selection, **FACTOR**, where we can alter the speed Letters are Painted in. We've chosen 90. Hit **RUN-STOP** again and we move to: **PAUSE**. Hmmm, having the Effect pause about a second after it's finished seems right. Press **RUN-STOP** one last time, and all the Selections and the Task are accepted.

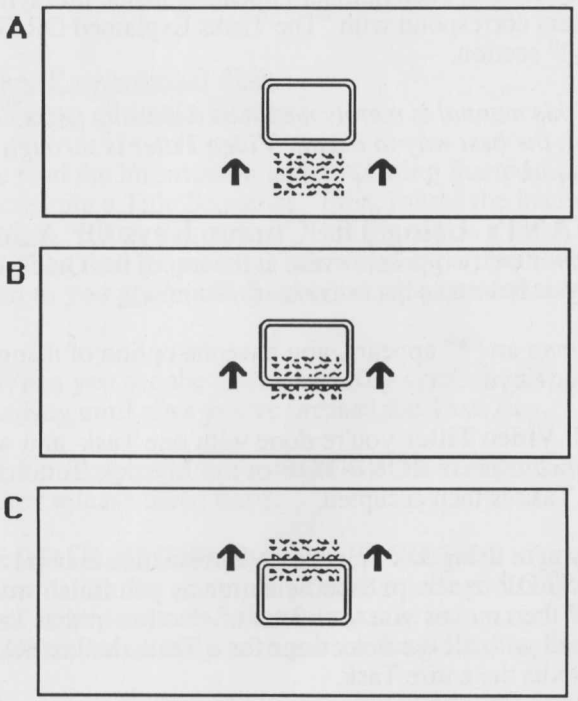
NOTE: Only one type of Information Bar is present at a time. If you leave the Optional Bar on, it's replaced whenever an Automatic Bar appears and returns when all Selections for the Automatic Bar are accepted.

Screens

It probably isn't shocking that we call the viewing area on your computer a Screen. But your Screen is not the whole **Video Titler** universe.

Video Titler creates text on "Pages" and these are quite a bit bigger than the viewing Screen. You can create text and push it out of sight (it's still on the Page mind you, just off the Screen), then have it scroll majestically into view. Text can be crafted to scroll up, down, or across the Screen, just like film credits.

The following illustration gives an idea of how big one Page is in relation to the Screen; how text looks when it's out of view; and how it looks scrolling past the viewer (shown in steps **A**, **B**, and **C**).



Pages

Title Effects (text colors, fizzles, scrolls, etc.) are created on Pages. Any Page you're currently working on is called (surprise) the Current Page.

Pages can be chained together, one Effect after another, to create a Title Sequence. The Title Sequence doesn't need to live by text alone; it can also feature graphic backgrounds (Canvases).

How many Pages can be chained? Well, that's subject to the computer's memory and the complexity of your Pages. But, since you're recording this on a VCR (which has a PAUSE button), you're not limited to *one* Title Sequence. You can record one, pause the VCR and load another one into the computer, record it, then repeat this again and again, forming a chain of Title Sequences! The only real limit is the length of a videotape.

Getting Started

Quick–Reference List

Included with the **Video Titler** manual is a Quick—Reference List showing Keystrokes for Tasks and Selections. **Look at this now**. The list is numbered, with each number appearing inside this symbol: {_}. These numbers correspond with "The Tasks Explained OR Getting Your Hands Dirty!" section.

Remember, this manual is merely meant as a starting point. As with any creative tool, the best way to master ***Video Titler*** *is through practice and experimentation.*

IMPORTANT: Using The Cursor Keys Or A Joystick

First, let's cover the two points made at the top of the Quick-Reference List (make sure you have this list in front of you now).

A) Wherever an "*" appears, you have the option of using the Joystick or the Cursor Keys.

B) To tell **Video Titler** you're done with one Task and want to move to another,*always* press **RUN-STOP** or the Joystick Button; the work done in that Task is then accepted.

If the Task you're using has Selections (Information Bars reveal these), press **RUN-STOP** to accept each Selection as you finish working with it. **RUN-STOP** then moves you to the next Selection in that Task. When you're finished with all the Selections for a Task, the last **RUN-STOP** accepts and exits the entire Task.

EXAMPLE: If there are two Selections under a Task, press **RUN-STOP** to move from the first to the second. When you're done with the second, press **RUN-STOP** again and the program knows you're finished with that Task.

Chances are, if you can't move from one Task (or Selection) to another, or you think something's wrong with the program, you've probably forgotten to press **RUN-STOP**. We've sprinkled **RUN-STOP** reminders into the material below. If you see **(RUN-STOP)** at the end of the first paragraph describing a Task or Selection, you'll know what to do. Also, if you're having trouble, remember to turn on the Optional Info Bar. You may have forgotten to complete a Task or Selection and the Info Bar could clue you in to this oversight.

REASSURING NOTE: Just because Tasks are accepted doesn't mean you can't go back later and change them. Practically anything you undertake can be enhanced, copied, pasted, or deleted at your leisure (only the Delete Page command is a Task-of-no-return). Knowing you can change your mind or mend your mistakes after the fact means you can create with confidence.

The Tasks Explained OR Getting Your Hands Dirty!

After you've read the information under "Getting Started," you can dig right in and start creating a Title Sequence. First, follow the loading instructions under {16} {b}, "Blank Sequence." This gives you a fresh new Page and one Object. Then read the material below and experiment with each Task and Selection as you go. You'll quickly become comfortable with **Video Titler**.

NOTE: When you see the Command Key symbol (C=), hold down the Commodore Key until after you've pressed the Task Key.

EXAMPLE: To get the Information Bar, hold down C=, press **SHIFT ?**, then release these Keys.

{1} **INFORMATION BAR** — C= **SHIFT ?** toggles the Optional Information Bar on or off. This Bar tells you such invaluable news as what Page you're on, what font you're using, etc. You'll probably want to leave the Bar on till you've got the hang of using the program.

NOTE: You have no control of when Automatic Information Bars come and go; since certain Tasks require them to be on screen, their presence is automatic.

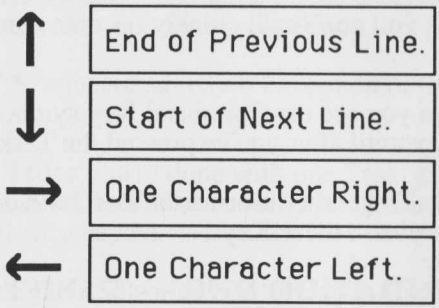
{2} **EDIT OBJECT** — C= **E** allows you to type or edit text within an Object.

The first thing visible when a New Page or New Object is created is a tiny box with an asterisk in it. This is **Video Titler's** not-so-subtle way of saying, "Pssst! Here's the Object!" In Edit mode, you can delete the "*" by moving the Cursor to the right of the asterisk and pressing **INST-DEL.**

IMPORTANT: If you delete the only Object on a Page, **Video Titler** won't like it. A new Object and asterisk instantly take the omitted Object's place. If you want a "blank" Object, type a space (use the **SPACE BAR**), then delete the *.

* {a} **DELETE CHARACTERS** — *INST-DEL* works the same in **Video Titler** as it does in Word Processing programs. To delete, place the Cursor to the right of the letters you want removed (use Cursor Keys or Joystick to do this) and press **INST-DEL** until they're gone. **(RUN-STOP)**

* {b} **INSERT CHARACTERS** — *CURSOR-JOYSTICK* also behaves like a Word Processor (note where each arrow places the Cursor by studying the Example below). If the Object is new, simply start writing the Great American Title Sequence! But if that Object has text that wants pumping up, move the Cursor to the right of the point where the text is "so-so" and type away. **(RUN-STOP)**



{3} **PEN SELECTION** — **C P** allows you to select one of four "Pens" for typing text.

* {a} **PEN 1, 2, 3, 4** — *1, 2, 3,* or *4* specifies which Pen you want to use in an Object (only one Pen per Object). **(RUN-STOP)**

NOTE: Remember, you can use all four Pens on a Page, but only one Pen per Object (see illustration). You can also use the same Pen (filled with a different color each time) more than once on a Page.

PEN 1: Pen 1 is always the background color Pen (this is the same in **MicroPainter Plus**). Changing Pen 1's color changes the background color, so you can't type text with Pen 1 directly over the background.

EXAMPLE: We have a **MicroPainter Plus** Canvas with a sky made with Pen 1, Blue. If you type over this background with **Video Titler's** Pen 1, you're typing Blue over Blue and the text won't show up against the background. And no, you can't change Pen 1's color to get around this problem because your background, even though it was made in a different program, still uses the same Pens! Thus, changing Pen 1's color changes everything made with Pen 1; whatever you've typed still won't be visible.

Does this mean you can't type with Pen 1? Not at all. Just plan on typing Pen 1 text over something drawn in a different color by a different Pen, like a sandy beach drawn in Pen 3, Brown. Over this, Pen 1's Blue shows up perfectly!

IMPORTANT: Most graphics programs use "drawing fields," small areas allotted to one Pen and one color at a time. If the Pens aren't used correctly, the colors drawn by those Pens may "bleed" together. Quite a mess! You've probably never noticed this though, because most software automatically picks the right Pen for each drawing field. You never have to worry about which field is which (the software won't let you) and bleeds are rare.

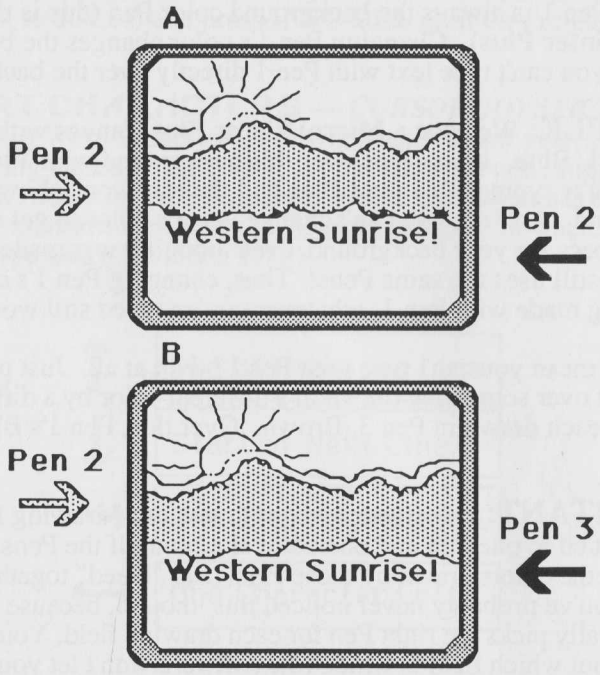
Unfortunately, since there's no control of where and when a Pen or color are used on the screen, importing that screen to a *different* program will be dicey. There's simply no way the two programs will know how to share Pens. The result: unsightly bleed!

What does a bleed look like? In the next Example, art from one program was imported to another where text was added. Pen 2 was used to make the Grey cloud in one program and the Red-colored text, "Western Sunrise" in the other. Well, if these items are placed too close together on the Page,

they occupy a narrow space (a drawing field) where there isn't room for two colors in one Pen (only one Pen and one color per field, remember?). Example **A** shows the color bleed that results. You might try moving the text, but there's no telling where the graphics software chose to use Pen 2.

Video Title Shop has a built-in solution: complete control of which Pens and colors to use as well as when and where to use them.

By coloring either the cloud *or* the text with another Pen, not only can the cloud and text be close together, but "Western Sunrise" could be placed directly over the cloud without bleed (for a technical look at avoiding color bleeds, read Chapter 2 under {12})!



As you may have guessed, having control means having to plan things. If you're going to use all four Pens on a **MicroPainter Plus** Canvas, then *any* text you place over the picture may bleed at some point. Two ways to help avoid bleeds are:

A) Only use three Pens to make your Canvas. That way, you'll always have a fourth pen exclusively for **Video Titler** text;

B) Use all four Pens to make your Canvas, but make sure the place where the text will appear (top, bottom, or sides of the Canvas) is only drawn in three Pens. Use the fourth Pen for **Video Titler** text.

You *can* use four Pens for graphics *and* text, but you'll have to do some mapping on paper or on the Screen to make sure bleeds are controlled. You can also incorporate bleeds on purpose if that suits your fancy!

{4} **PEN COLOR SELECTION** — ℂ **C** allows you to select one of 16 colors for typing text (only one color per Object).

* {a} **COLORS 1-8** — *1-8* gives you a Selection of eight colors: 1) Black, 2) White, 3) Red, 4) Cyan, 5) Purple, 6) Green, 7) Blue, 8) Yellow. **(RUN-STOP)**

* {b} **COLORS 9-16** — *SHIFT 1-8* features eight more colors: 1) Orange, 2) Brown, 3) Light Red 4) Dark Grey, 5) Medium Grey, 6) Light Green, 7) Light Blue, 8) Light Grey. **(RUN-STOP)**

NOTE: Remember, you can use all 16 colors on a Page, but only one color per Object.

{5} **BORDER COLOR SELECTION** — ℂ **B** allows you to select one of 16 colors for a border .

* {a} **COLORS 1-8** — *1-8* gives you a Selection of eight colors: 1) Black, 2) White, 3) Red, 4) Cyan, 5) Purple, 6) Green, 7) Blue, 8) Yellow. **(RUN-STOP)**

* {b} **COLORS 9-16** — *SHIFT 1-8* features eight additional colors: 1) Orange, 2) Brown, 3) Light Red 4) Dark Grey, 5) Medium Grey, 6) Light Green, 7) Light Blue, 8) Light Grey. **(RUN-STOP)**

{6} **TEXT JUSTIFICATION** — ℂ **T** justifies text within the Current Object.

* {a} **LEFT-CENTER-RIGHT** — **L-C-R** chooses the justification. **Left** justifies text so it evenly lines up to the left. **Center** balances text from a central point (it's equally "ragged" on the left and right). **Right** justifies text so it evenly lines up to the right.**(RUN-STOP)**

{7} **FONT** — ℂ **F** calls up different fonts (character styles). The Information Bar announces what fonts are available.

* {a} **FONT SELECTION** — ***CURSOR-JOYSTICK*** lets you select:

- A4x8 (the default font; this one's always available and can't be removed);
- One other font currently in memory (changeable at any time using "From Disk");
- From Disk (fonts available from the disk).

Only two fonts at a time are instantly accessible for a Title Sequence. If you want more than two fonts, these must be loaded from disk (there is a pause in the Sequence when this happens, but you can pause your VCR during this).

NOTE: When you're editing an Object featuring a small font, it looks like the tops and bottoms of the characters have been shorn off. They really haven't. The Object box just hugs small characters a little closer than it does larger ones.

* {8} **MOVE OBJECT** — ℂ **A** moves an Object a little bit at a time, up or down, left or right, aligning the Object to the Commodore's color boundaries. **(RUN-STOP)**

In our discussion under Pen Selection (see {3}), we mentioned that when two different colored items are drawn or typed with the same Pen, the colors bleed if the items are too close together.

Move Object is a precision tool that lets you nudge Objects drawn in the same Pen as close together as possible. If these Objects are already as close as possible, this Task won't move them.

NOTE: To drag an Object *without* the constraints of the Move Object Task, simply "Select" it, then use the Cursor Keys or a Joystick to move the Object. Text disappears while the Object moves. It reappears when you press **RUN-STOP** (see {13} and {14} for details on Selecting an Object).

{9} **NEW OBJECT** — ℂ **SHIFT** ***INST-DEL*** gives you a new Object (complete with our friend the asterisk "*"). If different Pens, fonts, and colors are needed on a Page, more than one Object is required. It's also necessary for scrolling different words from different directions at the same time (more on this in Task {21}, Selection {f}).

{10} **DELETE OBJECT** — ℂ *INST-DEL* deletes a Selected Object (and its font, Pen, color, justification, and text!). The Object isn't immediately chucked from computer memory, however. It's turned into a pasteable Object. If you realize you don't want the Object cut after all, paste it back (see {12}). You can even paste it more than once!

IMPORTANT: **Video Titler** only makes room for one deletion or copy. The moment you delete or copy something else, the previous Object is forgotten.

{11} **COPY OBJECT** — ←copies a Selected Object, including its font, Pen, color, justification, and text. The copy remains until the next copy or delete command or until you quit **Video Title Shop**. This command makes life a lot easier if you're using the same text several times in a Title Sequence, because you have copies to put wherever you want—as many times as you want.

If you copy an Object and paste it on the same Page as the original, it's placed directly over the original. You can't tell it's there till you move it (it's pasted in as the Selected Object so you can move it right away). If you paste it on a Page that doesn't have the original, you can see it immediately.

IMPORTANT: **Video Titler** only makes room for one copy or deletion at a time. The moment you copy or delete something else, the previous Object is forgotten. You still have the original Object, however, so if you need more copies, return to that Object and try again.

NOTE: The ← is located on the upper-left-hand corner of the Keyboard. It is *not* one of the Cursor Keys.

{12} **PASTE OBJECT** — ↑ pastes the Object copied in {11} or deleted in {10} onto the Page. Every aspect of the Object is retained, unless you'd programmed a scroll for it. This must be reprogrammed for the pasted Object.

NOTE: The ↑ is located on the right of the Keyboard, above **RETURN** and next to **RESTORE**. It is *not* one of the Cursor Keys.

{13} **NEXT OBJECT** — **. (the period Key)** moves you to the *Next* Object on a Page; this means that Object is "Selected" (we've been talking about Selecting Objects to delete, copy, and paste in {10}, {11}, and {12}).

In the next Examples, the first Page (Example **A**) features one Object. You can't move to another Object on this screen because there's nowhere else to go. The second Page (Examples **B**, **C**, and **D**) is a different story.

Objects don't have to be created in top-to-bottom order. The Object "is" (Example **B**) was created first; "This" (Example **C**) was second; and "GREAT!" (Example **D**) was third. To move from Object "is" to "This," we press the period Key. Pressing it again moves us from "This" to "GREAT!". Once an Object is reached, it can be edited (see {2}) or moved via Cursor Keys or a Joystick.

{14} **PREVIOUS OBJECT — , (the comma Key)** moves to the *Previous* Object. So, if you want to go from "GREAT!" to "This," press the comma Key. Once there, any number of changes can be made (see {2}) or the Object can be moved via Cursor Keys or a Joystick.

{15} **SAVE** — C S gives you the option of saving a Sequence, Page, Canvas, or Font. **(RUN-STOP)**

Don't forget to save often! The first time you save, an Automatic Information Bar asks for a name of up to 16 characters and spaces (Fonts already have names, so they're an exception). It also asks you to insert the File disk you want to save on.

If you want to save an item with a certain name and that name's already been used, you're asked if you want to go ahead and delete the existing file. If you say "Yes," the new item will be saved over the old *and the old will be lost*. Save work on data disks only (see page 2 under "Formatting Disks").

Don't save anything on the program disk
(Make sure the program disk is write-protected)

After items have been saved, they can be obtained from the LOAD Menu (see {16}). Also, don't save anything using the name **Video Titler** or **Video Title Shop** or **MicroPainter Plus**. Doing this may copy OVER the program!

NOTE: Since Canvases and fonts are saved separately from Sequences, it's best to save them to the data disk *before* creating a Sequence (in other words, you'll have to decide what you're going to use in a Sequence before you start creating it). If you don't do this, **Video Titler** can't find the Canvases and fonts and will substitute a blank Canvas and the default font instead.

For more information on saving a Sequence, Page, Canvas, or Font, read {a}, {b}, {c}, and {d} below.

*{a} **SEQUENCE** — ***CURSOR-JOYSTICK*** saves the current Sequence (Objects, Effects, and Canvas names only!).

IMPORTANT: When saving a Sequence, you're only saving Objects, Effects, and Canvas *names*. You are not saving Canvases or fonts. That's why these must be saved separately.

*{b} **PAGE** — ***CURSOR-JOYSTICK*** allows you to save any Title Sequence screen (background *as well as* border and text) as a Canvas which can be placed anywhere in a Sequence.

Naturally, the text in a saved Page can no longer be edited. This is now artwork! However, you can import a saved Page to **MicroPainter Plus** and use its graphics tools to make alterations.

*{c} **CANVAS** — ***CURSOR-JOYSTICK*** saves the last imported Canvas in its original form as a **MicroPainter Plus** file. Even Canvases originally imported from other graphics programs are saved as **MicroPainter Plus** files.

NOTE: All saved graphics must be loaded as **MicroPainter Plus** files. If you try and load them under different Canvas types, you'll see a mess on the screen.

*{d} **FONT** — ***CURSOR-JOYSTICK*** lets you save one of the fonts currently in memory (since A4x8 is the default font and is always present, you don't need to save it).

{16} **LOAD** — **C L** loads these Selections: Sequence, Blank Sequence, Canvas, and Blank Canvas. **(RUN-STOP)**

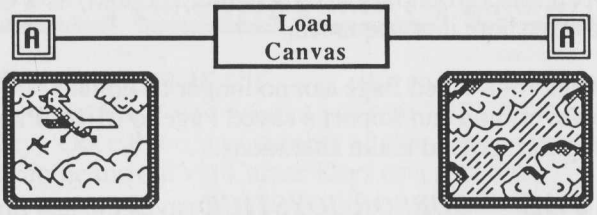
* {a} **SEQUENCE** — ***CURSOR-JOYSTICK*** lists all the Title Sequences saved so far and lets you select which Sequence to load (the two **Intro Demos** are Title Sequences).

NOTE: If **Video Titler** can't find the Canvas or font used in a Sequence, it substitutes a blank Canvas or the default font, respectively. Why can't a Canvas or font be found? Because they weren't moved to the data disk. Read {15}, "SAVE" for information on moving Canvases and fonts.

* {b} **BLANK SEQUENCE** — *CURSOR-JOYSTICK* deletes the Sequence *in memory* (if any) and loads a single blank Page to start a fresh Sequence (naturally you'll want to save the Sequence that was in memory first, unless you don't mind losing it).

* {c} **CANVAS** — *CURSOR-JOYSTICK* allows Canvases to be loaded and used as backgrounds.

In the Example following, a Canvas is loaded (notice there's no text, meaning the Object only features a blank space).



Current Page

Current Page After Loading Canvas

When loading art from the programs **Video Titler** supports (in addition to **MicroPainter Plus**, these are: Micro Illustrator, KoalaPainter, Paint Magic, and Quickdraw), make sure you select the correct Canvas type (e.g., don't try to load KoalaPainter art as Micro Illustrator art). If you don't do this, you'll see garbage on the screen. The "crashed" look of misloaded art doesn't mean the program crashed. That's just how scrambled graphics look.

NOTE: If you do make a mistake and choose the wrong Canvas type, simply reload the art using the correct type.

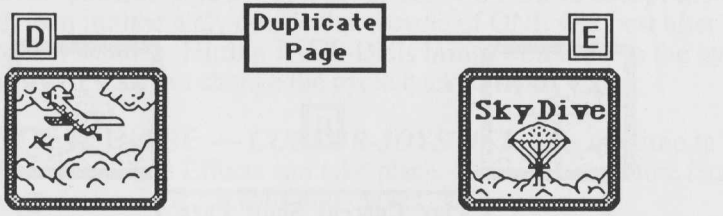
* {d} **BLANK CANVAS** — *CURSOR-JOYSTICK* gives you a blank background in the color of your choice.

{17} **NEW PAGE** — **C SHIFT** + makes a New Page by copying the Canvas from the Previous Page. Since every Page needs an Object, one is placed on the New Page for you. Once you've created a New Page, it becomes the Current one. Do with it what you will!

{18} **DELETE PAGE** — **C SHIFT** — deletes a Page: background *and* Objects. With this command you can erase mistakes on a full-Page scale! Be careful about using this, though. Once a Page is deleted, it's deleted! It is not copied to memory!

* {19} **DUPLICATE PAGE** — C **SHIFT** ↑duplicates a selected Page and attaches it after the Current Page. Duplicating a Page reproduces everything about that Page: background, Objects, and Effects. If you don't want the same Effects for the duplicate Page, change them after the duplicate's in place.

In the Example below, we were on the Current Page **D**. We then pressed C **SHIFT** ↑and Selected the Page we wanted to duplicate (any Page can be duplicated; the Info Bar lets you select the Page number). The duplicate Page is appended to the Current Page.



Current Page

An Earlier Page Was Duplicated And Appended To Page D

Page duplicating has the same benefit as copying Objects: if you need to use the same Page several times in a Title Sequence, using this Task instead of re-creating a Page each time saves a lot of work. Remember, the Duplicate Page Task doesn't use a Cursor Arrow, but uses the arrow on the right of the Keyboard above **RETURN** and next to **RESTORE**.*Then* use the Cursor Keys for the Task Selections.

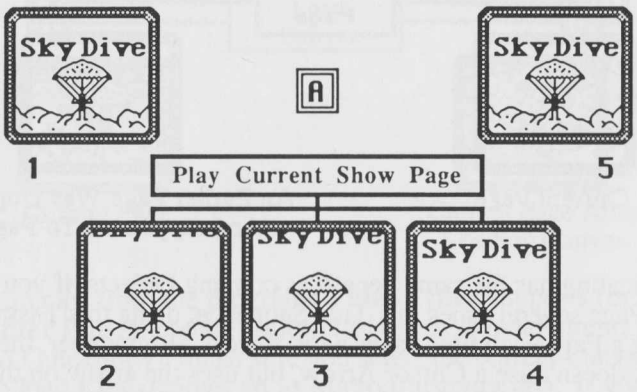
* {20} **GO TO PAGE** — C **G** goes to whatever Page you specify. You can edit Objects on previous Pages or just admire your handiwork. **(RUN-STOP)**

{21} **SHOW PAGE** — C **X** deals with Show Page commands. These let you design how an Effect will be "shown" on the Page. You don't get to *see* the Effect here, just set it up. The Tasks for viewing an Effect, either for one Page or an entire Title Sequence, are described in {24} and {25} (and we recommend you view every Show Page before proceeding to the next). All Show Page Tasks and Selections are accepted by pressing **(RUN-STOP)**.

Every Show Page Effect has its own Automatic Information Bar, giving options for devising the Effect: where it should appear, how it should move, etc. Use Cursor Keys or a Joystick to change any parameters in the Bar.

In the following illustration, you can see how a Show Page Task (a scroll) looks when it's set up and when it's played back. The Current Page is **A**. Number (**1**) shows how we started the Page, by placing an Object and typing in some text ("Sky Dive"). We decided "Sky Dive" needed a scroll Effect and that's what we created. We then hit **RUN-STOP** to accept the scroll.

To see how this Show Page Effect looked, we hit ***SHIFT RUN-STOP*** which is the "Play Current Show Page" Task ({24} and {25}). This plays the scroll for us (**2**, **3**, & **4**). The scroll stops in the ending position (**5**), which is the same position we began from (look at **1** again).



If you don't like the way your Effect looks, re-do it.

IMPORTANT: Always place text where it's suppossed to END after an Effect is played. In the Example above, you wouldn't start creating your scroll by putting the text off screen unless you wanted the Effect to *fisnish* off screen!

NOTE: Some Effects take more time than others. Generally, the more complex the Page, the longer an Effect may take.

THE PAUSE SELECTION: Many Show Page Tasks feature a PAUSE Selection. Setting this for different times holds the Page in view *after* an Effect is completed (you don't want text to fizzle onto the Page, only to disappear before anyone has a chance to read it). Give your audience a few moments to take in each Page by using the PAUSE Selection.

CURSOR-JOYSTICK: Just a reminder, whenever you see a "*" next to the following Show Page Selections (and those on the Quick-Reference List), you either use the Up/Down Cursor Key or a Joystick to move to that Selection on the Automatic Information Bar.

{a} **ABORT SHOW PAGE COMMAND —**
RUN-STOP aborts any Show Page command given below. If you start out crafting a wipe Effect and decide on a fizzle instead, just hit the **SPACEBAR** *before* you hit **RUN-STOP** and all work done on the wipe Effect is eliminated.

{b} **DELETE LAST SHOW-PAGE ENTRY —**
INST-DEL returns you to the very last Show Page entry made (either a Task or a Selection). Say you want a Show Page with a cycle (cycles are explained in {e}). At first, you create a cycle of ONE, then decide that TWO is better, and change it. You press **RUN-STOP** to accept the command, then immediately decide that a cycle of ONE was best after all (make up your mind!). Hitting **INST-DEL** brings you back to the cycle Selection where you can change the cycle back to ONE.

* {c} **TIMED PAGE** — *CURSOR-JOYSTICK* sets the time in which other Show Page Effects can take place. Some Effects (like fizzles) cannot be predetermined. Scrolls and cycles can.

Remember our discussion of Pages at the beginning of this Chapter? Well, this is where Page complexity affects not only how fast an Effect takes, but how it looks. Scroll Effects are particularly affected (see {f} for more info on scrolls). If a scroll looks too jerky, there are several ways to help smooth this out:

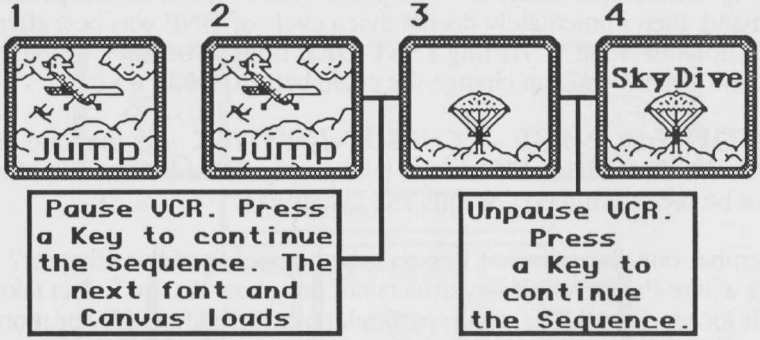
1) increase the scroll time;
2) make the font size smaller;
3) insert one or two carriage returns between each scrolling line;
4) cut the text length;
5) give the text a shorter distance to travel.

In all of these cases, you're helping the software do its work by cutting the amount of material it has to move within a given amount of time. The rule of thumb is: lots of Objects, close together, take more time to scroll smoothly than fewer Objects, spread out. If you like the jerky effect, do the opposite of 1-5 above.

NOTE: Although you can program scrolls to be crystal smooth, sometimes there's a trade-off between smoothness and scroll time. In other words, if you're moving a good deal of text and it takes 20 seconds to scroll it fluidly, you may decide that a tiny bit of jerkiness is acceptable to bring the scroll time down. It's up to you.

* {d} **MANUAL ADVANCE** — *CURSOR-JOYSTICK* gives you manual control of when a Page advances during playback of a Title Sequence (for more on playing a Sequence, read {25}). If you don't press a Key, nothing happens.

Since a Title Sequence is interrupted while loading fonts or Canvases, the Manual Advance Selection can be used to avoid recording this lull in the action. Pages 2 and 3 in the illustration below are made with Manual Advance Selections; read 1-4 beneath the illustration to discover how this was an advantage while taping the Sequence.



1) In the first Page above, the word Jump has just finished fizzling on.

2) We Duplicate Page 1 (see {19} for instructions on Duplicating a Page). This Duplicate becomes Page 2. Page 2 is designed as a Manual Advance Show Page (it won't budge until we press a Key).

Before continuing, we pause the VCR. Then we press a Key and the Sequence advances. A new font and Canvas now load causing a boring break in the proceedings. Ah, but our paused Video won't be capturing this!

3) Page 3 appears. It's also created with a Manual Advance Selection. We have all the time in the world to unpause our VCR and press a Key to continue the Sequence.

4) Unpause the VCR, press a Key (taping as much or as little of Page 3 as we wish), and the Sequence resumes (Page 4).

* {e} **CYCLE** — *CURSOR-JOYSTICK* cycles between the Current Page and the Previous Page. You set how many times this will happen and how fast.

EXAMPLE: One Previous Page + one Current Page = 1 Cycle.

* {f} **SCROLL** — *CURSOR-JOYSTICK* shows the Page with a scroll. Remember the "Sky Dive" Example in {21}? To accomplish the scroll, the text "Sky Dive" is typed in. Next, the scroll command is Selected. You choose where the text comes in, how fast it should move, etc., from the Information Bar.

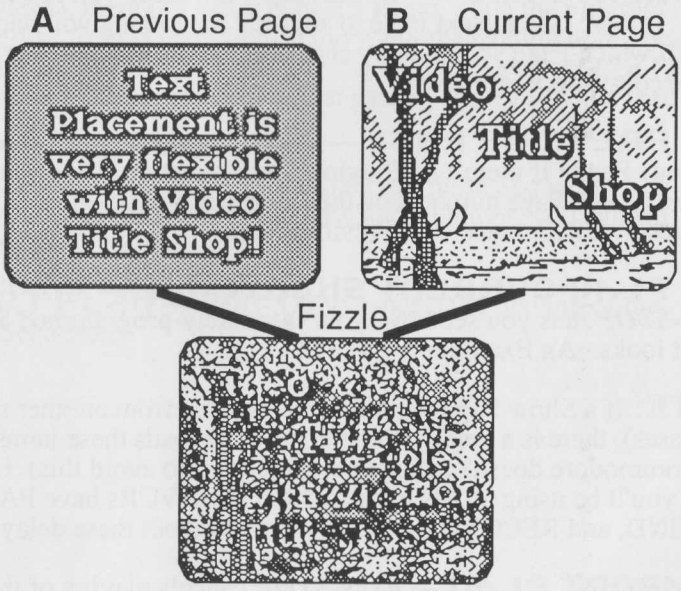
As stated earlier, we always begin an Effect by placing the text where the Effect *ends* and program the Show Page from here.

If you're scrolling more than one Object, use the + and — Keys to choose each Object and move them to their starting positions. After you've done this for *all* the Objects, press **RUN-STOP**.

NOTE: You can program several Objects to scroll onto the Screen at once, but you can't have Objects scroll onto the Screen at *different* times.

* {g} **WIPE** — *CURSOR-JOYSTICK* "tears" the Previous Page from the Current Page. You select the direction and kind of wipe.

* {h} **FIZZLE** — *CURSOR-JOYSTICK* creates a fizzle Effect, breaking up the Previous Page to reveal the Current Page beneath. The Example below features a very dramatic fizzle because two completely different Pages (**A** and **B**) are involved.



NOTE: The Border is the only part of the screen which doesn't fizzle; it "pops" on at the last instant.

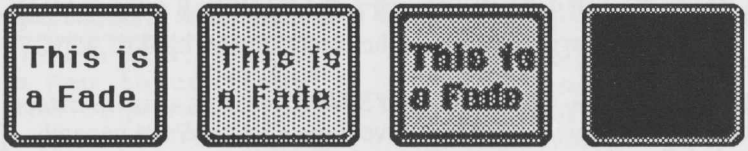
* {i} **PAINT BY BRUSH** — *CURSOR-JOYSTICK* "paints" a text's letters. This adds more than a little pizzazz to a Title Sequence.

NOTE: The speed of this function can be altered from 1 (the quickest) to 255 (the slowest). The numbers don't relate to seconds; only speed.

* {j} **PAINT BY LETTER** — *CURSOR-JOYSTICK* works like the "Paint by Brush" selection, except that letters are "popped" into place, one after another. Another crowd-pleaser.

NOTE: The speed of this function can be altered from 1 (the quickest) to 255 (the slowest). The numbers don't relate to seconds; only speed.

* {k} **FADE** — *CURSOR-JOYSTICK* dims any Page to Black.



{22} **NEXT PAGE** — **+ (plus sign)** advances you to the Next Page. If there isn't a Next Page to advance to, nothing will happen (you can tell which Page you're on by checking the Information Bar). Any Page can be edited once you arrive.

{23} **PREVIOUS PAGE** — **- (minus sign)** returns you to a Previous Page. If there's no Previous Page to return to, nothing will happen (check Page numbers on the Information Bar). Remember, you can change any Effect made on a Previous Page.

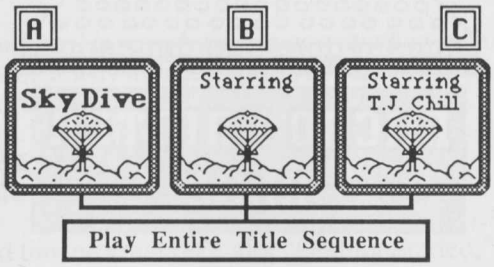
{24} **PLAY CURRENT SHOW PAGE** — *SHIFT RUN-STOP* lets you see how your intricately-programmed Show Page Effect looks. An Example is given in {21}.

NOTE: If a Show Page features items loaded from another source (fonts, Canvases), there is a delay while the program loads these items (sorry, but the Commodore doesn't have enough memory to avoid this). However, since you'll be using VCRs to record and these VCRs have PAUSE, REWIND, and RECORD buttons, you can edit out these delays on tape.

{a} **ABORT PLAY** — *RUN-STOP* cancels playing of the Current Show Page.

{25} **PLAY ENTIRE TITLE SEQUENCE** — C *SHIFT RUN-STOP* plays the entire Title Sequence (a chain of Pages, each with different Effects) from the beginning.

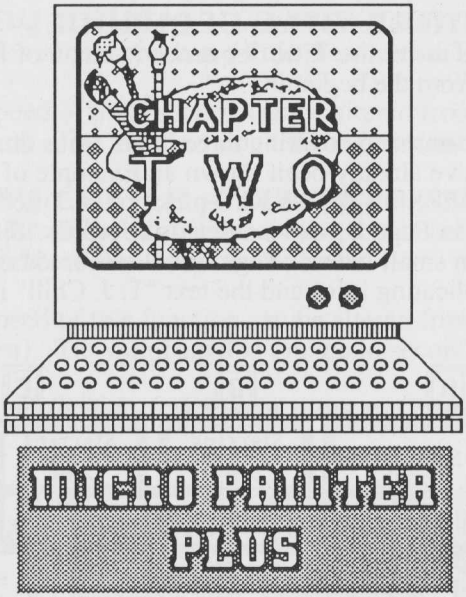
A Play Sequence command covering three Pages (thus three Effects) is shown below; you've already been shown an Example of what Page **A**'s scroll Effect looks like in {21}, so we'll pick up the Title Sequence from there. Notice that in Page **B**, we've deleted the words "Sky Dive" and added "Starring" in small letters. Page **B** is then copied onto Page **C** (see {19} for Page duplicating info) and the text "T. J. Chill" is added.



NOTE: If a Title Sequence features items loaded from another source (fonts, Canvases), there is a delay between Pages while the program accesses the disk to load these items (sorry, but the Commodore doesn't have enough memory to avoid this). Use a Manual Keypress (see {21} {d} for more on Maual Keypress) so you can pause your VCR while loading takes place.

However, since you'll be using VCRs to record these Sequences and these VCRs have PAUSE, REWIND, and RECORD buttons, you can edit out these gaps on tape.

{a} **ABORT PLAY** — *RUN-STOP* cancels the playing of the Entire Title Sequence.



In addition to **Video Titler**, we've included a computer-art program, **MicroPainter Plus.** This software can be used alone or to add extra visual interest to your titles. **MicroPainter Plus** lets you:

- Create borders
- Make solid-colored or patterned backgrounds
- Design intricate graphics

NOTE: Video Titler can be used in conjunction with paint programs other than **MicroPainter Plus**. However, only **MicroPainter Plus** has been specifically designed to work with **Video Titler**. Find out why by reading about Pens and colors in this Chapter.

Getting Started

Main Menu

The first thing you see after **MicroPainter Plus** loads is a blank, ready-to-use Canvas (our "artsy" word for "Screen"). Pressing **RETURN** takes you from this Canvas to the Main Menu. This Menu is only for reference; take a look at it now because it shows the Keystrokes needed to make and save graphics. To get back to the Canvas, press **RETURN** again.

Tasks

Getting results from **Video Titler** means performing certain Tasks. These are explained under "The Tasks Explained OR Getting Your Hands Dirty!" section which appears shortly.

Quick–Reference List

Included with this manual is a **MicroPainter Plus** Quick—Reference List showing the Keystrokes for Tasks. **Look at this now.** The list is numbered, with each number appearing inside this symbol: {_}. These numbers correspond with "The Tasks Explained..." section below.

*Remember, this manual is merely meant as a starting point. As with any creative tool, the best way to master **MicroPainter Plus** is through practice and experimentation.*

The Tasks Explained OR Getting Your Hands Dirty!

After you've read the information under "Getting Started," you can dig right in and start designing a Canvas. Follow the material below and experiment with each Task and selection as you read about it. You'll quickly become comfortable with **MicroPainter Plus**.

Return to the Blank Canvas (Screen) from the Main Menu by pressing **RETURN** again. Every Start-up Canvas looks like this: a blank White Canvas; a Blue border; and a drawing Cursor.

{1} **MAIN MENU–CANVAS** — *RETURN* brings you from the Canvas (either blank or work-in-progress) to the Main Menu and back again. The Main Menu is only for reference and is especially handy for reminding yourself which Pen colors you're using. More on Pens in {5}.

{2} **LOAD FILE MENU** — *SHIFT L* displays the Load List. Saved graphics can be accessed from here. Since samples are included on the program disk, let's look at one now. Position a Cursor next to any picture title by moving the Joystick up or down. Choose a title and press **RETURN** or the Joystick Fire Button. The artwork Loads.

Return to the Load List by pressing **SHIFT L** again. Go ahead and study the other samples and, if you want to be adventurous, draw on them, too. As long as the disk is Write Protected (a piece of tape over the notch on the disk edge), you can't permanently alter these pictures.

When you tire of loading screens, press **RUN-STOP**; you're returned to the last loaded Canvas.

{3} **DIRECTORY** — *SHIFT D* brings up the Directory (only accessible from a Canvas). The Directory lists every picture saved so far. Press **SHIFT D** now. Notice that sample pictures have been included, giving you a taste of what **MicroPainter Plus** is capable of (these samples are also on the Load List). To view any Directory item, return to the Canvas and follow {2}.

{4} **SAVE** — *SHIFT S* saves whatever graphics you've been working on; don't forget to Save often. You'll be asked to give your picture a File Name of up to 14 characters and spaces.

Don't save anything on the program disk
(Make sure the program disk is write protected)

Save work on data disks only (see page 2 under "Formatting Disks"). After a picture is saved, it can be accessed from the Load Menu (see {2}). Also, don't save anything using the name **Video Titler** or **Video Title Shop** or **MicroPainter Plus**. Doing this may copy OVER the program!

NOTE: If you have a finished piece of art, but would like other versions of it (using different borders, extra graphics, etcetera), simply save the original under other names, like: On The Beach 2, BeachRedBorder, etc. You can alter these copies as much as you like after saving them. And you can use these embellished graphics in **Video Titler**.

{5} **PEN SELECTION 1-4** — *1, 2, 3, OR 4* selects one of the four "Pens" available. Each Pen is represented by the same Cursor (see {10}); the difference lies in the colors you load the Pens with. The program defaults to: Pen 1-- White; Pen 2--Black; Pen 3--Red; Pen 4--Blue.

NOTE: The first Pen the program gives you is always Pen 4, Blue. If you don't *want* to use this Pen or this color first, change them.

You can always tell what color you're drawing in by looking at the border: If the border is Yellow, your Pen will draw in Yellow. If you forget what Pen *number* you're using or what colors are in the other Pens, press **RETURN** for the Main Menu.

IMPORTANT: Most paint programs don't give you the freedom to choose which Pen to draw with. If you want to draw in black, for Example, the software selects the Pen for you.

MicroPainter Plus is more flexible. You can select from 16 colors (see {6}) for Pens 2-4. Why is having a choice so important? Because you can prevent colors from "bleeding" into each other. We'll talk about "bleeding" in {12}. Pen 1 is a bit different from the others and that difference is explained in {6}.

{6} **INCREMENTAL COLOR SELECT 1-16 — *I*** changes the color of Pens 2, 3, and 4 . Every time **I** is pressed, a new "ink" fills the Pen (the border changes to show which color is being used). The 16 colors are:

1) Black, 2) White, 3) Red, 4) Cyan, 5) Purple, 6) Green, 7) Blue, 8) Yellow, 9) Orange, 10) Brown, 11) Light Red, 12) Dark Grey, 13) Medium Grey, 14) Light Green, 15) Light Blue, 16) Light Grey.

Pen 1 uses the same colors, but it's different from the other Pens because it always draws in the background color. This background is always White when a new Canvas loads. If you don't want White for the background, pick another color; this isn't done the same way as it is for Pens 2-4, however. See {17} for details.

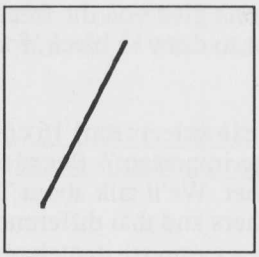
{7} **UNDO LAST DRAWN EVENT — *U*** undoes the last thing made on the Canvas. Let's say you press the **Fire Button** and draw something (never letting go of the **Fire Button**). Once the **Fire Button** is released, you find you've drawn something awful. Erase this error by immediately pressing **U**! Remember though, this only works for the last thing you drew.

NOTE: To *undo* an Undo, simply hit **U** again.

{8} **LINES "STRAIGHT" (OPEN-CLOSED POLYGON) — *L*** enables you to draw computer-straight lines at angles. It's also the best way to create squares, rectangles, and angular shapes.

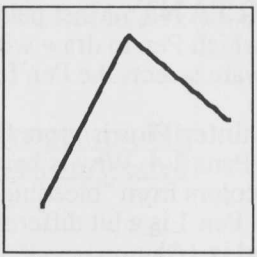
To use this feature, hit **L** once and start "dragging" the line via the Joystick. Notice you can drag this line anywhere on the Screen. To "anchor" it, hit the **Fire Button**; then start dragging the same line from the anchor point. Once you've got the shape you need (or some wildly snaking work of modern art!), press **RUN-STOP**.

A



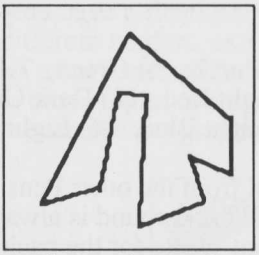
Press L; use the Joystick to drag a line to any length, anywhere on the Canvas.

B



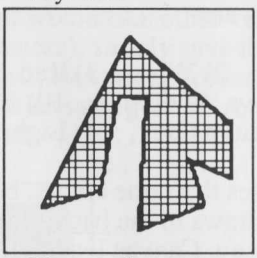
Anchor the line via the Fire Button, then move the line again via the Joystick.

C



After you've made your masterful design, press RUN STOP.

D



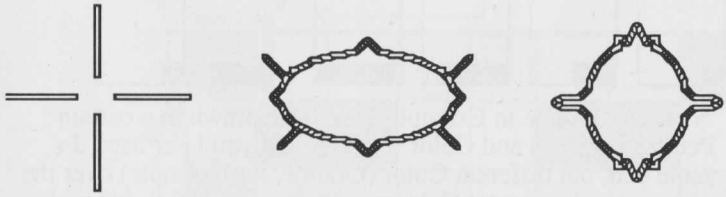
You can leave the area blank or fill it with a pattern or solid Color.

NOTE: The best Cursor speed to drag lines is SHIFT 1. You can't use the **L** function in the Magnify Mode (see {12}).

{9} RETURN TO NORMAL DRAWING —

RUN-STOP returns you to a drawing Cursor from any mode (like {2}, {8}, {9}, {17}, and {18}).

{10} **PICK A CURSOR** — *P* picks one of three different cursors. All cursors act the same (make the same size line, etc.). **P** just gives a different *looking* Cursor which could make your drawing easier.



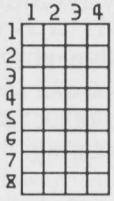
{11} **CURSOR SPEED** — *SHIFT 1, 2, 3, OR 4* establishes how fast you want a Cursor to move; **1** is the fastest; **4** the slowest. **MicroPainter Plus** defaults to **1**. If you have trouble getting the hang of Cursor movement, or want to do precise, detailed work, slow down the Cursor.

NOTE: Take your finger off the SHIFT Key *before* taking it off 1-4. If you take it off the number first, you'll also change the Pen you're working with into that number.

{12} **MAGNIFY-EXIT** — *SPACEBAR* magnifies the area you're working on (Magnify Mode) so you have precise, pixel-by-pixel control of your drawing.

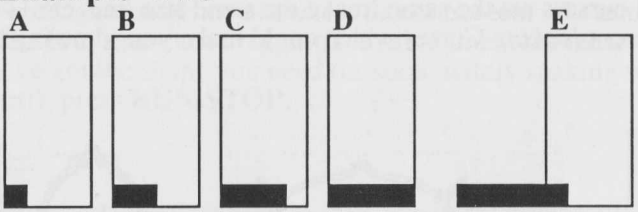
A "pixel" is a tiny square. When you draw lines, you're making a string of pixels (or using pixels to make a string, depending on how you look at it). The Examples below show how pixels are arranged in drawing fields and how fields move when pixels move. The third Example shows how these fields also relate to Pen colors and how to avoid Pen bleed.

Example One



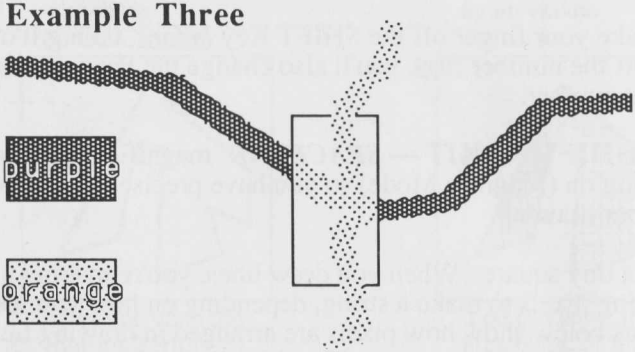
In Example One (left), a drawing field is shown. The field is 4 pixels wide, 8 pixels high (the grid doesn't appear in magnify; it's included for reference). Example Two (below) shows a line being drawn starting with the first pixel (A-D). When the 5th pixel is drawn, the field flips (E) to make room for the next 4 pixels. All lines are drawn this way (for vertical lines,the field flips on the 9th pixel, making room for the next 8).

Example Two



Note: If the line in Example Two were drawn in a certain Pen (say, Pen 3) and Color (Purple) and you later used the same pen, but different Color (Orange, for Example) over the same area, the newest Color would "bleed." All fields with Pen 3's Purple lines would alter to Pen 3's new Orange Color as it passed through (Example Three). If you're using the same pen for more than one Color, you can avoid bleeds by keeping each Color at least one pixel field away from another (trial & error are the best guides).

Example Three

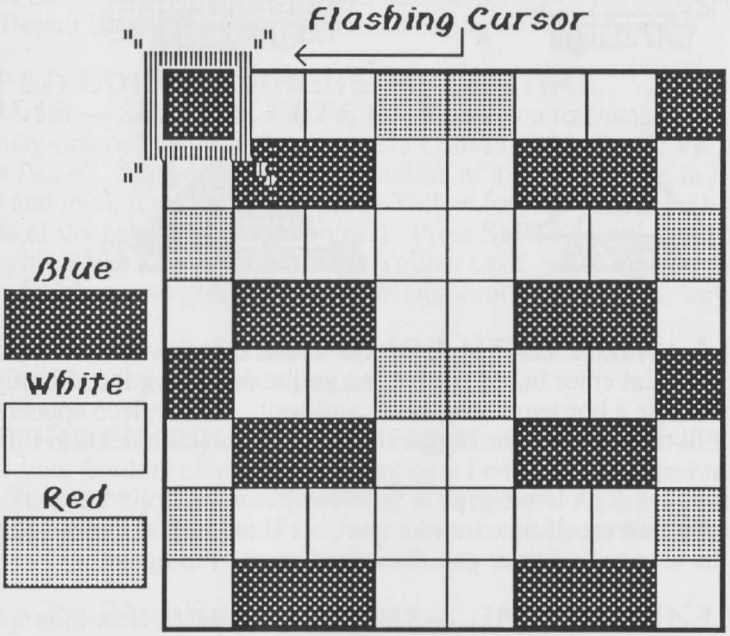


NOTE: If you're working with a slow Cursor, this does not affect the pixel speed in Magnify. The Magnify Cursor speed is always **Shift 1.**

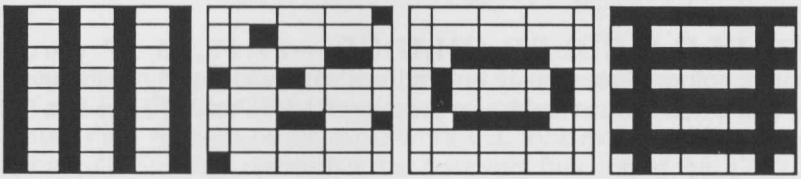
{13} **EDIT PATTERN FILL** — ***E*** brings up the Pattern box. And what does a Pattern mean to you, the artist? Well, you can use Patterns to fill enclosed areas, giving graphics depth, shadow, and other "effects." There's no limit to how many Patterns can be used in a drawing.

The Pattern box is eight pixels wide and eight pixels high. To help you visualize the pixel layout, we've shown the default Pattern on the next page. The flashing Cursor shows where you begin editing the Pattern.

If you like the default Pattern, press **E**, and return to the Canvas. If not, edit the Pattern by moving the Cursor and firmly pressing the **Fire Button** when you want to change a pixel. Press **E** when you're finished editing.

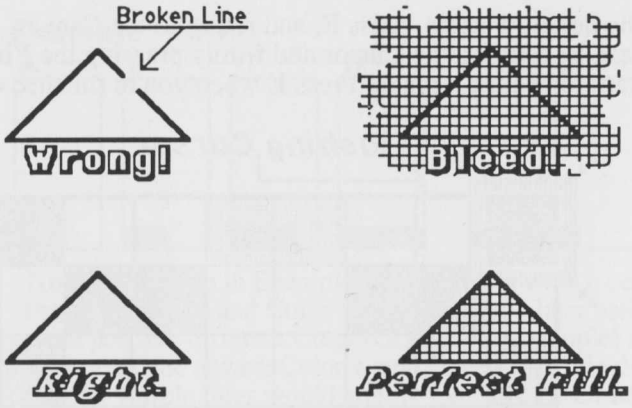


Use the Pattern box to make squares, dots, lines, plaids, and much, much more (below are some Examples).



{14} **FILL AREA WITH PATTERN** — *SHIFT F* fills any shape made with the Pattern you designed in Edit Pattern (or the default Pattern). Place the Cursor inside a bordered area; then press **SHIFT F**. A timepiece shimmers on Screen while the fill occurs. The bigger the area, the longer it takes to fill. If you use a Pattern, then decide you don't like it, immediately hit **U** and the Pattern disappears.

It's vital that there are no gaps in your border or the Pattern Fill will spread to other areas. If this does happen, hit **U** to Undo the error, then Magnify the area to find your gap, fix it, and try the Fill again.



{15} **FILL AREA WITH SOLID COLOR** — *F* fills any shape with a solid color based on the Pen you're drawing with. Simply put the Cursor inside a bordered area, hit **F**, and wait. A timepiece appears while the Fill takes place. The bigger the area, the longer it takes to Fill.

It's vital that you don't leave gaps in your border or the Solid Fill will spread to other areas. If this does happen, hit **U** to Undo the error, then Magnify the area to find your gap, fix it, and try the Fill again.

{16} **CLEAR CANVAS** — *SHIFT CLR/HOME* clears the Canvas of everything you've been working on. If you liked the picture you were making, save it before clearing the Canvas. If you decide after clearing the Canvas that you want to recall the picture, immediately press **UNDO** before doing anything else with the Joystick.

{17} **PEN & COLOR CHANGE** — *F1, F3, F5, F7* you can change colors of previously drawn lines within a drawing field (see {12} for a detailed look at fields) by pressing **F3** for Pen 2, **F5** for Pen 3, or **F7** for Pen 4.

Here's how this works. First, place the Cursor where you want to make a change, then press one of the Pens (**F3**, **F5**, or **F7**). Notice that the Cursor changes into a small rectangle which represents an unmagnified drawing field. Now you can change the color of items previously drawn within that field.

EXAMPLE: You used Pen 2, Brown, to make some dot effects. You decide Brown doesn't look right. Place the Cursor over the offending dots, press **F3** a few times until you get to Green (the same way pressing **I** changed Pen colors), and hit **RUN-STOP** to Fill the field. Now all Brown dots within that small field are Green.

As mentioned in {6}, Pen 1 represents the background color. To change this color, use **F1** (the border color doesn't change). This is an excellent way to see how your drawing looks with various backgrounds (especially effective on abstract drawings). If you like the results of the same picture with different backgrounds, save them all (using different names).

{18} PEN COLOR CHANGE FOR ENTIRE CANVAS — ***SHIFT F2, F4, F6, F8*** allows you to change any previously-drawn Pen color for the entire Canvas (**F4** is Pen 2; **F6** is Pen 3; **F8** is Pen 4). Say you've made the outline of a birthday cake in Blue (Pen 3) and think it might look better in Yellow (or that you might want two versions of the cake in different colors). Press **Shift F6** until you come to Yellow, hit **RUN-STOP**, and voila, a Yellow cake. **Shift F2** works the same as **F1** above, so you can change background colors either way.

NOTE: Not only will the cake now be Yellow, but any other lines drawn in Pen 3 will change to Yellow, too.

{19} BORDER COLOR FOR FINAL CANVAS — ***B*** changes your border color *without* changing a Pen color. This command should be used only after you're satisfied with the rest of your drawing and want to use a border color that's different from one of your Pen colors.

A Step-By-Step Example

No doubt, your experiments with **MicroPainter Plus** have already gone beyond "The Tasks Explained...." (previous section). You're probably already a master of line dragging, Fills, ink changes, and pixel-by-pixel corrections.

Still, we thought you might like to follow a rather simple, step-by-step Example of a **MicroPainter Plus** creation. Remember, no two **MicroPainter Plus** versions of the same work will look exactly alike; this is, after all, ART. Also, remember that not every function of the program has been used here.

NOTE: In the Example, you're told how to enter and exit drawing options. These appear within bold parentheses **()**. Refer to the "Tasks Explained...." again if you need more info.

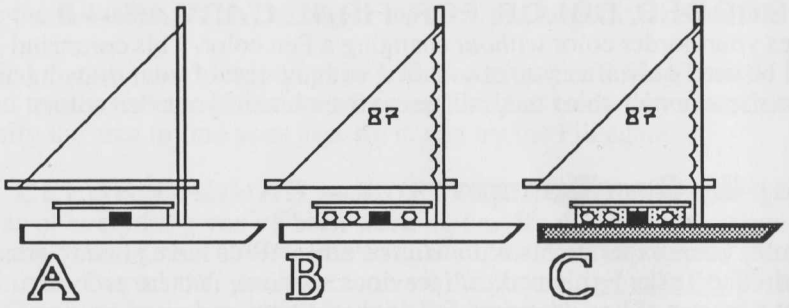
A) The first step is deciding what to draw. Let's say you're making a video about favorite evening cruises; the obvious subject is a boat and that's our Example.

First, what color should the boat's outline be? Black.* Check the Directory to see if that color's already loaded. Yes, Pen 2 is Filled with Black ink **(press 2)**. Back to the Canvas to choose an option for drawing the boat.

Though we could draw it with Pen 2 alone, using the Lines "straight" option is easier since this can produce several shapes quickly **(L to enter — RUN-STOP to exit)**. All the lines in the sail, mast, cabin, and hull were made with **L** and Pen 2, Black.

How do we like the Canvas so far? Good? Then take a moment to SAVE **(SHIFT S)**. Remember to do this often.

*** NOTE:** We begin by using the colors available when you first start the **MicroPainter Plus** program. Loading the program brings up the default colors we're using here. If you've been using the program up to now, you'll need to reload.



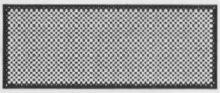
B) Our boat outline is done. Details are next, and for these we only need Pen 2, Black (exit the Line—Drag option). With this, we can put in the portals, rigging, and ID number. To make the portals as round as possible, we'll probably need to go into Magnify Mode **(SPACEBAR to enter—SPACEBAR to exit)**. Notice that you can't make true circles. You must fudge the pixels a bit to give the illusion of roundness.

C) Now it's time to add some color. This requires planning. We know we can't use Pen 2 again because of bleed.* So, on to Pen 3. Check the Directory; Pen 3 is Red. Hmmm, a good hull color; back to our Canvas. We can either draw the Red into the hull, or take the easy way out and use a Fill **(F)**. We choose the latter and in moments the hull is Filled.

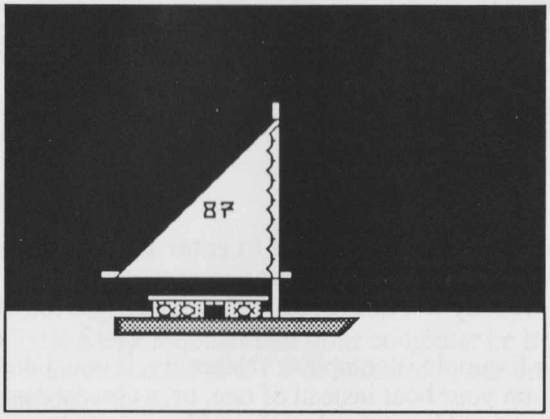
* **NOTE:** We need to be at least one drawing field away from the boat before we can use Pen 2 in a different color.

The cabin also needs "something." Back to Pen 2 Black to add grey highlights. These are achieved by making every other pixel in the cabin Black. This small, Black-and-White checkerboard creates a grey Screen (similar to the look of a newspaper photograph). Check the Magnified and un-Magnified illustration below.

The screen pattern on the Right is achieved by a checkerboard as shown on the Left.



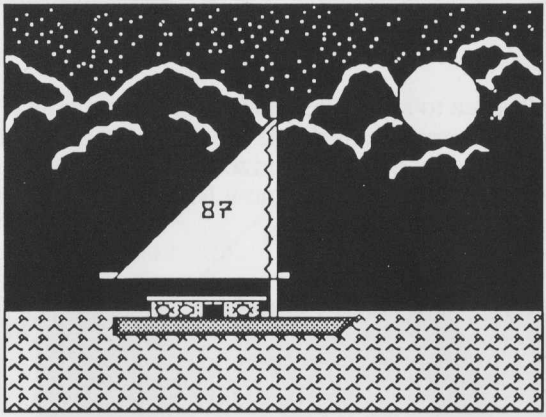
D) Our boat needs a sea to sail across and a sky to be against. Use the Line "straight" option to make a horizon. Now use the Fill option for Pen 2, Black. Place the Cursor above the horizon and press **F** (since the area is large, the Fill takes longer). The sky is now Black; the sea White.



D

E) All of the sky highlights are done with the background color, White, which is contained in Pen 1 **(press 1)**. The stars are placed randomly, pixel-by-pixel; the cloud line and moon are drawn in freehand (though you might want to round some corners in the Magnify Mode).

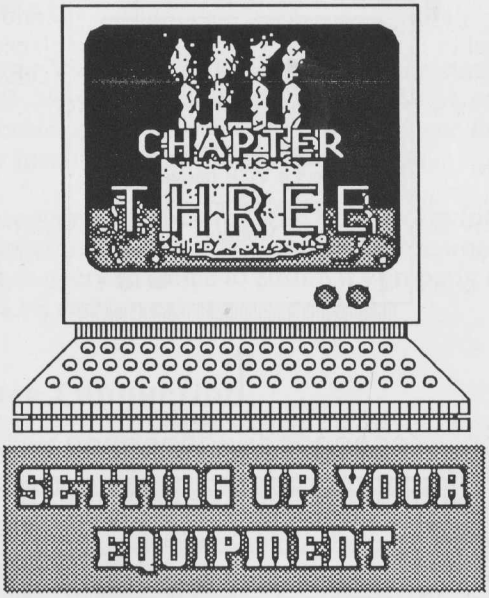
Another way to do the clouds and moon is by throwing in some color touches. Pen 3 hasn't been used in this area at all so we'll use it here. Make your cloud lines in Blue **(press I until your border changes to Blue, showing that Pen 3 is Filled with that color)**. If you stop your cloud line at least one drawing field from the moon, you can use Pen 3 again with another color, say Yellow or Light Grey. Leave the stars White.



E

To make our sea, we'll use a Pattern **(E to enter Edit Pattern—E to exit)**. We'll use Pen 4 here. After editing your pattern for the right look and colors, you're ready to Fill the sea with rippling waves **(SHIFT F)**.

And, Voila! The Example is complete. Naturally, if you'd decided you wanted two sails on your boat instead of one, or a cloudy day instead of a starry night, these would be perfectly acceptable embellishments!



IMPORTANT: This Chapter deals with connecting the hardware so you can tape **Video Title Shop** creations. If you already have your Commodore attached to your TV or Monitor, then only one extra piece of hardware needs to be added: the VCR.

Although you can connect all the equipment now, we recommend you create something with **Video Title Shop** *first.* The Commodore/Monitor marriage is all that's needed to use the software; the VCR is *only* needed at the recording stage.

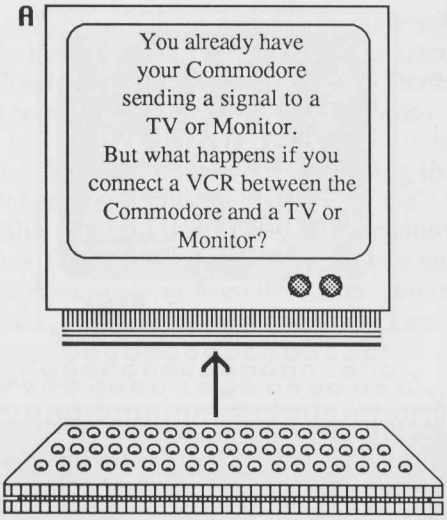
Basics

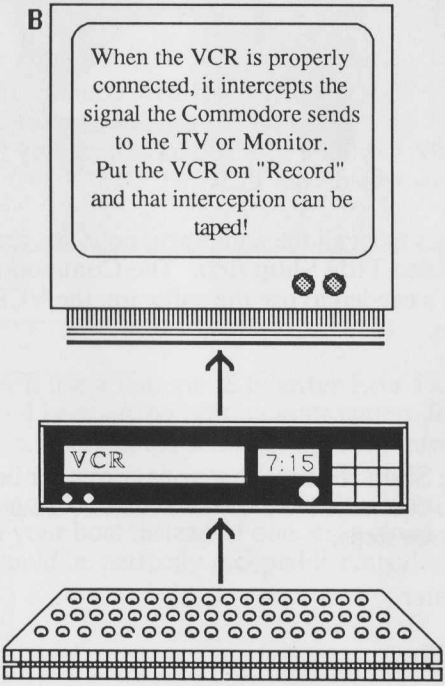
Using **Video Title Shop** requires that your computer be hooked to a VCR which is then connected to a TV or Monitor. Your titles and graphics are channeled in three steps:

1) from the computer,

2) through the VCR,

3) onto the Monitor.


A
You already have your Commodore sending a signal to a TV or Monitor. But what happens if you connect a VCR between the Commodore and a TV or Monitor?


B
When the VCR is properly connected, it intercepts the signal the Commodore sends to the TV or Monitor. Put the VCR on "Record" and that interception can be taped!
VCR
7:15

First Things First

Before setting up your **Video Title Shop** system, make sure all units are OFF and unplugged! Never connect your computer, VCR, or TV/Monitor in a way which is forbidden in the owner's manuals. Once the connections are made, plug your machines back in and turn them on.

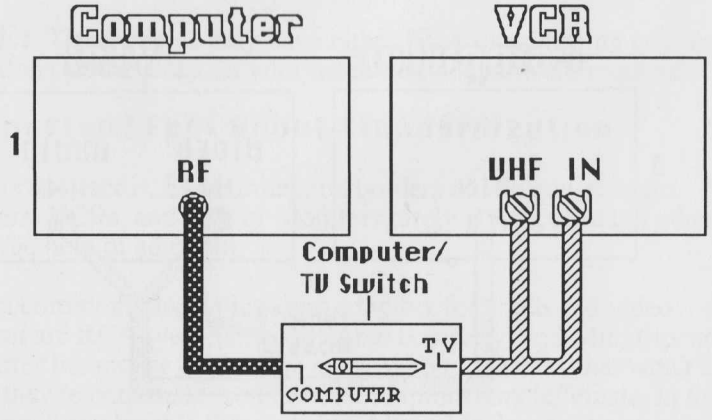
NOTE: If you discover any problems with your set-up (no picture on the TV/Monitor, a machine won't turn on, the computer won't read a disk, etc.), *always* re-check every machine to ensure it's properly connected to other units, plugged in, and turned on.

The Commodore Connection

The first thing to consider when plugging a Commodore into a VCR and Monitor is: which Commodore do you have?

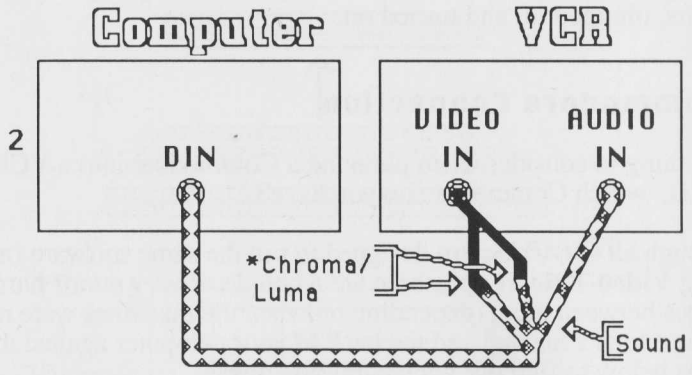
Even though all C 64/128s are designed to run the same software (naturally including **Video Title Shop**), there are a couple of *very minor* hardware differences between them (depending on when the machines were made). Check the owner's manual and the back of your computer against the Examples below to find out which unit you own.

EXAMPLE 1) This Commodore sports an RF (radio frequency) jack (output). These models come with the Computer/TV Switch shown below. This switch connects the Commodore's RF OUT to the Video Machine's VHF IN.



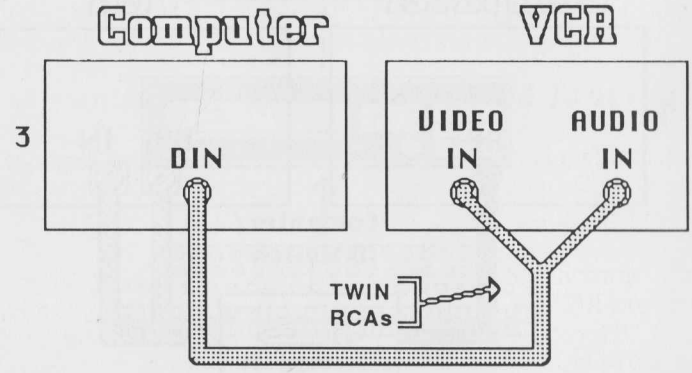
EXAMPLE 2) This Commodore features a DIN* (Deutsche Industrie Normen, ie. German Industry Standard) jack. Such units feature a cable with a DIN plug on one end (for the computer connection) and three RCA plugs on the other.

One RCA connects to the VCR's AUDIO IN. The other two RCAs are for the computer's Chroma and Luminence (color and brightness). These cannot connect into the VCR's VIDEO-IN unless you combine the two RCAs with a 'Y' adaptor. This channels two RCAs into one jack.



*The Computer's Chroma/Luma RCAs need a "Y" adaptor for plugging into the VCR's VIDEO IN.

EXAMPLE 3) This Commodore is similar to the DIN* jack unit in Example 2, except the cable connecting it with the VCR has two RCAs at one end instead of three. One RCA plugs into the VIDEO-IN jack; the other fits the AUDIO-IN jack.

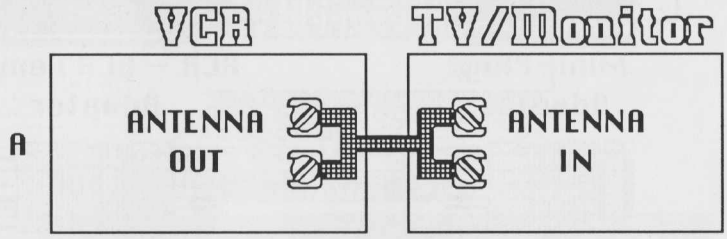


***NOTE:** DIN jacks are sometimes unmarked on certain Commodores, or are marked as VIDEO.

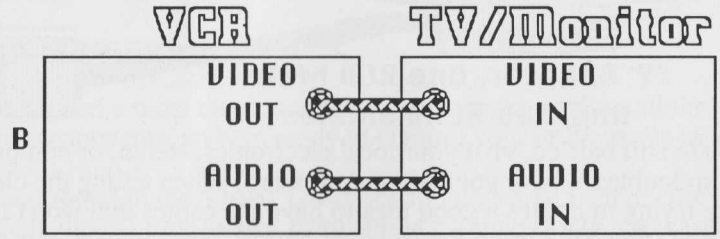
The VCR-To-TV/Monitor Connection

Whether you hook your VCR to a Television or Monitor, there are two likely configurations, depending on how your machines were designed.

EXAMPLE A) A cable connects the Video Machine's ANTENNA OUT to the TV or Monitor's ANTENNA IN.



EXAMPLE B) A cable* connects the VCR's VIDEO OUT to the TV or Monitor's VIDEO IN; another cable (or *pair* of cables if your VCR is STEREO) connects the VCR's AUDIO OUT to the TV or Monitor's AUDIO IN.



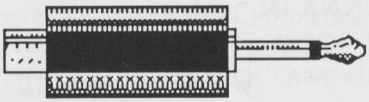
***NOTE:** These cables may have either RCA or mini-plug connectors. If these don't fit the jacks on your machines, adaptors are required.

An Important Fact About Standardization

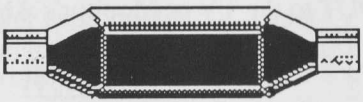
The important fact is, Standardization borders on the non-existent. Computers, VCRs, and TVs or Monitors rarely connect to each other without the help of adaptors.

The most commonly used plugs and adaptors for audio and video equipment are RCA (yes, named after the company) and Mini (no, not named after the mouse). If you're stuck with two cables that won't connect because they're both male, you need an adaptor (female/female, in that case); if you have a cable that ends in a Mini plug, but has to connect into an RCA jack, you need an adaptor (a Mini female/RCA male is the answer here); and so on.

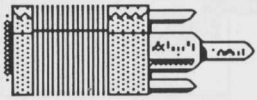
If you discover that Cord Q of one unit won't fit into Jack X of another, you can probably figure out which adaptors you need by looking at the illustrations and Example that follow (check your hardware manuals, too). Remember, the illustrations don't show every possible combination of adaptor (there are several other 'Y' cables, for instance); they're just meant to give you ideas.



Mini–Plug
Adaptor

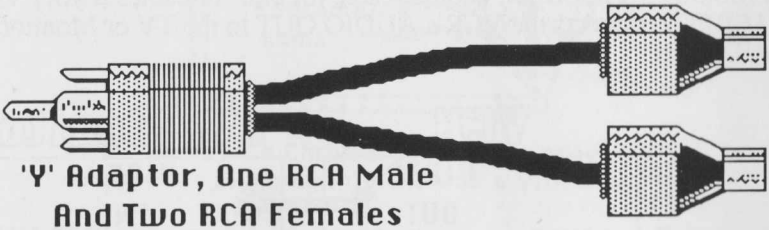


RCA – RCA Female
Adaptor



Single RCA
Adaptor

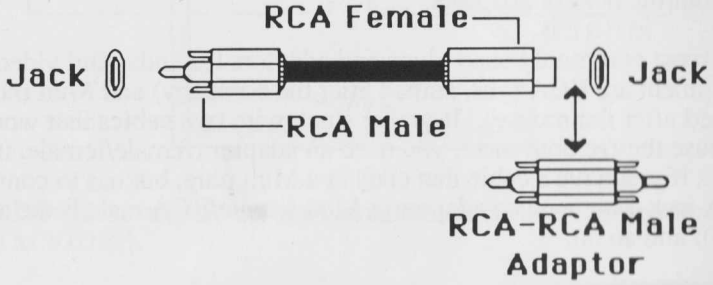
RCA – RCA Male
Adaptor

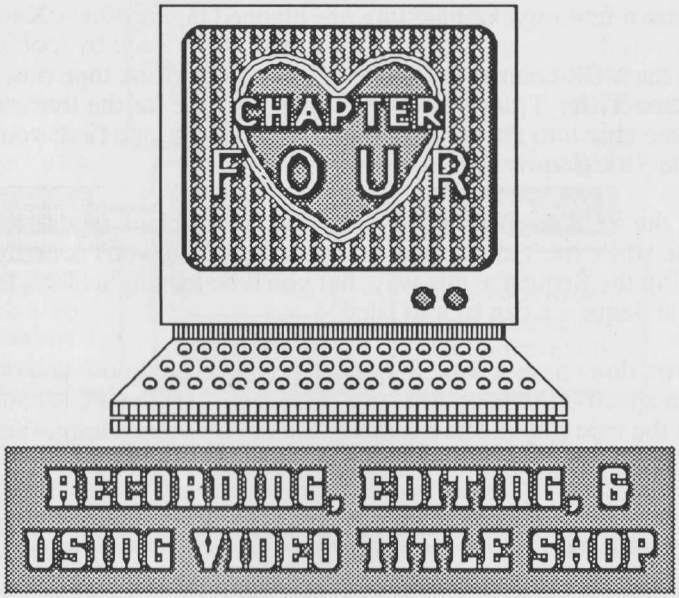


'Y' Adaptor, One RCA Male
And Two RCA Females

If you're still baffled, visit your local electronics, stereo, or computer store; they undoubtedly have your adaptor answer. When telling the clerk what you're trying to do, it's a good idea to have the cables that won't fit together with you (you can't bring the jacks, of course, since they're part of the computer, VCR, TV/Monitor hardware). Bring your equipment manuals and this manual, too.

EXAMPLE: The illustration below shows how adaptors can save the day. If we could, we'd show you every possible adaptor combination for every piece of equipment, but that would be a manual in itself. Just remember, adaptors are cheap and friendly.





The Big Moment

You've designed a most awesome Title Sequence, hooked up all the hardware components, and are ready to commit your brilliance to tape.

As we mentioned in the **Video Titler** section under {25}, if a Title Sequence features items loaded from another source (fonts, Canvases), there is a gap between Pages while the program loads these items (sorry, but the Commodore doesn't have enough memory to avoid this). Since VCRs have PAUSE, REWIND, and RECORD buttons, you can edit out these gaps.

Recording is easy. However, there are options for putting Titles to tape and we'll cover the most common below.

Pre-Planned

Pre-planning means knowing what you're going to tape *before* taping it. Such occassions are endless: weddings, birthdays, vacations and few of them catch us off guard. So we can design our breath-taking Title Sequence weeks before the Live event. Talk about preparation!

There are a few ways of handling pre-planned taping:

1) Set the VCR counter to 000, let a few feet of blank tape run, then record the **Video Titler** Title Sequence. When it's time for the live event, load this same tape into the camera. *Don't* rewind the tape first; you'll record over the Title Sequence if you do.

2) Set the VCR counter to 000, let a few feet of blank tape run, then *play* the tape while the Title Sequence is running. You won't actually be recording the Sequence this way, but you'll be leaving a blank leader that the Title Sequence can fit into later.

3) If you don't have a Title Sequence prepared but know you only want to spend a specified time on one, say 30 seconds, set the VCR counter to 000 and let the tape run to create a blank leader 30 seconds long. You might add a little extra time, too; just to make sure.

Un-Planned

If you didn't get a chance to plan a Title Sequence, or you want to add Titles to old Video Tapes, you need a second VCR. One VCR is used to play existing Video Tapes; the second can record these Tapes in any sequence.

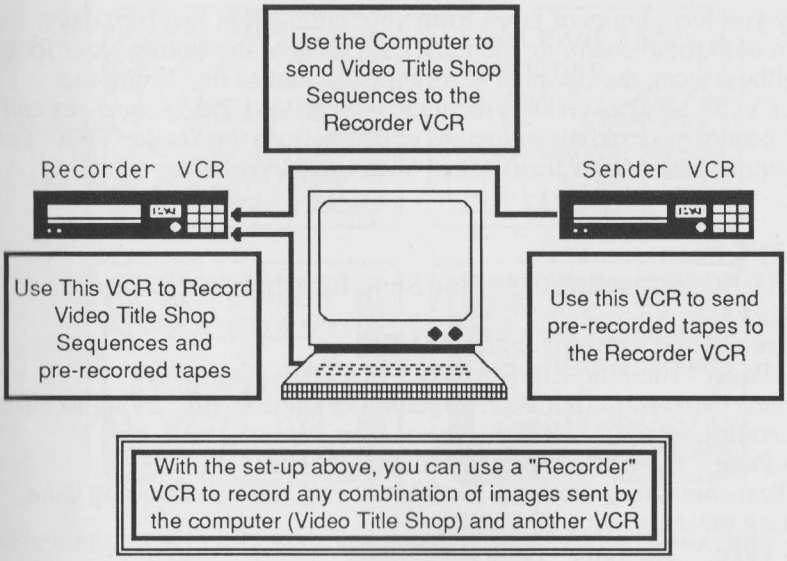
There are three ways to obtain a second VCR: borrow it (many of your friends have them); rent it (Video outlets rent them for a few bucks a day); or buy it (go for the latest bells-and-whistles unit or opt for an inexpensive new or used model).

Using A Second VCR

When you have two VCRs, one acts as the Recorder (yup, it only records) while the other is the Sender (it plays Videos that the Recorder can tape).

With two VCRs and **Video Title Shop** graphics and text, epic productions like "Timmy's Complete Baseball Season" or "Sally's First Clarinet Recitals" can be recorded.

The next page gives a configuration diagram and two recording methods.



1) Set the Recorder VCR for RECORD. Let a little blank leader run, then PAUSE the machine (it's still on RECORD). Now, start your **Video Title Shop** Title Sequence. The moment you see the first Page of the Sequence, release PAUSE and the Sequence is recorded. When the Sequence is done, press PAUSE again. The Recorder is now ready for the next item you want to tape (another Sequence or a pre-recorded tape from the Sender VCR).

If you want to record pre-recorded tape onto the Recorder, play the Sender (the Recorder VCR's RECORD function is set to PAUSE). The moment you see the first image of the segment you want to capture, release the PAUSE button on the Recorder unit. PAUSE again when the segment you want to tape is finished.

2) This is an option for recording the Sender's tape. Set the Recorder VCR for RECORD. Let a little blank leader run, then PAUSE the machine (it's still on RECORD). Play the Sender's Video until it gets to the beginning of the segment you want to capture, then hit PAUSE. By releasing both units' PAUSE buttons at the same time, the Sender machine begins playing at the same moment the Recorder begins recording. PAUSE the Recorder VCR again when the segment you want to tape is finished.

Editing

Naturally, having two machines means you can take several old video tapes, sprinkle in some **Video Title Shop** effects, and end up with a very nice montage.

Let's say you have hours of tapes from your child's first two birthdays. Mixed in with these charming memories are shots of the ceiling, your foot, the neighbours' cat, the backs of several heads, and so on. Using the Recorder VCR, you can create a montage with several Title Sequences and only the best of your old video images edited in from the Sender VCR. You might want to outline how the finished Video will look before actually taping.

EXAMPLE:

1) Begin RECORD with **Video Title Shop** Birthday Title Sequence. (PAUSE)
2) Picture of child's smiling face. (PAUSE)
3) **VTS** Page, "The First Big Birthday." (PAUSE)
4) The best shots from first B.D. (Opening Grandma's gift, trying to blow out candles, etc.). (PAUSE)
5) **VTS** Page, "The Second Big Birthday." (PAUSE)
6) The best shots from second B.D. (shot of dog and child sharing cake, opening presents, etc.). (PAUSE)
7) **VTS** Page: "The End." (stop RECORD)

The Business End of Video Title Shop

As you may have already guessed, if **Video Title Shop** will make weddings, birthdays, and other special occasions shine for the average person, it'll be a welcome tool for anyone who makes a business of taping such events.

Video Title Shop can also be used by businesses and organizations like:

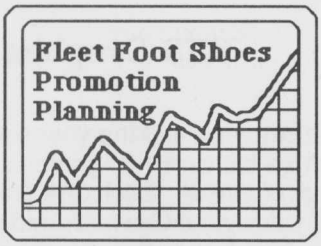
- Real estate agencies (create an introduction showing several properties and use **VTS** to create Pages outlining prices, locations, footage, etc.);

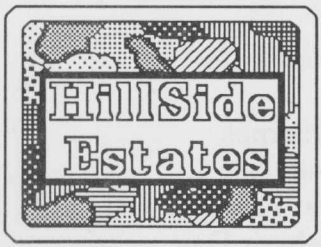
- Retail stores (use **VTS** for in-store Video presentations that show off new products, special sales, etc.);

- Financial companies (put **VTS**' graphic and text features to good use in illustrating investment trends and opportunities, interest projections, etc.);

- Marketing/Sales Firms (use **VTS** to present monthly sales goals, new strategies, etc.);

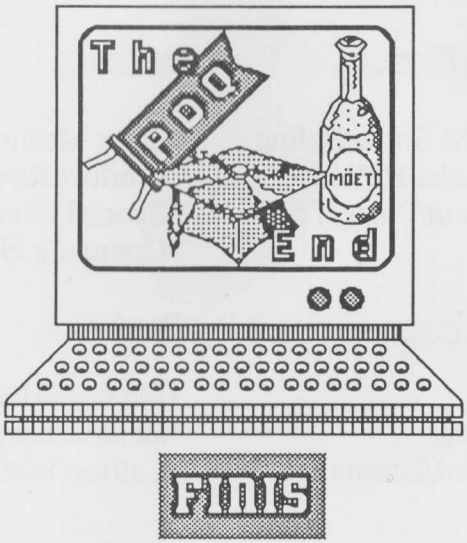
- And more!





Whether you're involved in Businesses, Multi-Media Productions, Clubs, Seminars, Job Training, Classroom Instruction, Demonstrations, or anything else that requires extra visual appeal, **Video Title Shop** can make your presentations shine!

There's really no limit to how many uses **Video Title Shop** can be put to!



VTS Graphics Companions

While you're enjoying making your own Video Titles and Canvases, Datasoft's artists have created graphics supplement disks covering an exciting range of events. Each disk features approximately 25 professionally designed Canvases and several detailed Borders. You can use these graphics just as they are or modify them.

Holidays

*Christmas
*Chanukah
*New Years
*Mother's Day
*Father's Day
*Valentine's Day
*Easter
*4th of July
*Halloween
*Thanksgiving

Festivities

*Birthdays
*Weddings
*Engagements
*Anniversaries
*Parties
*Graduations
*Showers
*Bat Mitzvah
*Bar Mitzvah

Vacations/Scenic

*Fun in the Snow/Skiing
*Beach/Lake Holiday
*Boat/Train/Plane Trip

Business

*Sales Meetings
*Product Reviews
*Special Events
*Company Histories

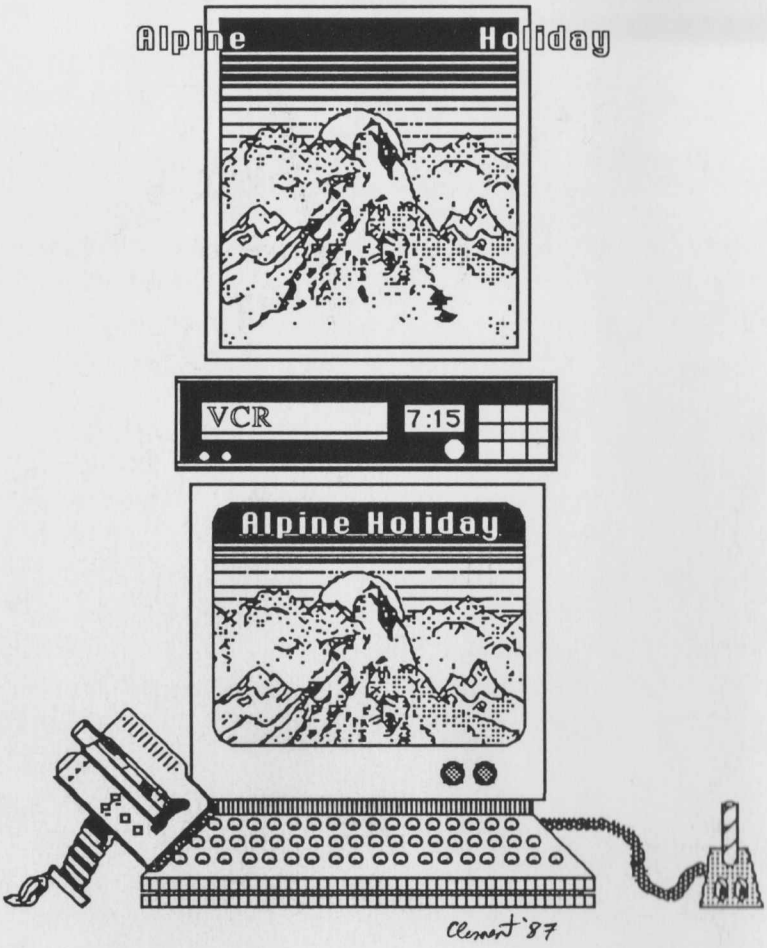
School Events

*Sports
*Academics
*Music/Art/Drama

Borders

*Flowers/Hearts/Stars
*Bells/Ribbons/Notes
*Lattice/Wicker/Scrolls

For information about these **VTS Graphics Companion** disks, please call: (818) 886-5922. Or write: DATASOFT Customer Service, 19808 Nordhoff Place, Chatsworth, CA 91311.



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